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ABSTRACT

The examination for the C.A.P.E.S. (Certificat d'Aptitude Professionnelle a l'Enseignement Secondaire) includes a ten-minute "precise and concise" oral talk on a short story. The presentation is to be prepared in a short time and delivered in a polished manner. Because of the high failure rate, an experimental course is being designed at the University of Nancy II to enable candidates to meet the desired objectives. The work completed so far is discussed in this paper, namely: (1) the pedagogical approach based on recent work in discourse analysis and communicative competence; (2) the discourse model used, including the textual, communicative and discursive levels of linguistic organization; (3) the corpus of video recordings of simulated examination situations; and (4) the process for analysis of the simulations in three stages corresponding to the three levels in the theoretical model. One insight of general interest is that as one goes from discourse that contains a high degree of interaction to that which does not, the organizational effect of the propositional content is found to increase. Therefore, it is noted that, in this particular case, the most important single factor in the discourse analysis is the ordering of the propositional content. A plan of the course, according to weeks and topics, and five appendices that provide samples of the working documents complete the paper. (AMH)

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# An Experiment in Teaching Communicative Competence within a restricted Discourse (The C.A.P.E.S. "Présentation de la Nouvelle")

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## *I. Introduction*

The C.A.P.E.S. (Certificat d'Aptitude Professionnelle à l'Enseignement Secondaire) is a qualification entitling the holder to an established post within the French secondary education system. Roughly comparable to the British "Certificate of Education", it is usually taken in the years immediately after the first degree. It confers considerable financial and practical advantages as well as status. For these reasons, young teachers are strongly motivated to take the C.A.P.E.S. course; but if many are called, few are chosen – the national success rate in the final examinations is around 13 %.

For the C.A.P.E.S. candidate specialising in English the examination includes a number of written papers and an oral examination which lasts an hour, during which candidates are examined individually by small "Juries", committees consisting usually of 3–5 secondary school or university teachers of English. The first part of this oral examination is known as the "Présentation de la Nouvelle", a ten-minute talk on a short story. Each candidate has about an hour to read his story, which is usually about ten pages long, and to prepare his talk.

This is a most demanding test. Although necessarily couched in impressionistic and relative terms, the Reports issued by the Juries do give some idea as to what is required as regards both technique and content. Candidates are expected to "faire . . . la preuve d'un certain nombre de qualités de méthode . . . ainsi que d'une certaine aptitude à manier correctement la langue en exposant des faits, des idées, des thèmes en général assez simples".
(For the complete Reports for 1974 & 1975 see Appendix A.)

The aims of the "Présentation", its relevance to the evaluation of teaching ability and the criteria which are applied, might not be immediately obvious; however, it is not the purpose of the experiment described below to reform the French educational system, but rather to accept it on its own terms and to see in what ways the candidates' performances could be improved. Essentially, this means enabling them to produce a talk which is "précise et concise" and to deliver it in a polished manner after only the briefest of preparations.

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This experiment is planned to last three academic years: the work done so far is a pilot study to determine criteria, aims and methodology both for the discourse analyses and for the pedagogical applications.

*II. Approach*

A number of factors combined to suggest that a pedagogical approach based on recent work in *Discourse Analysis* and the development of Communicative Competence might help the candidates to be more successful in meeting the demands of the oral examination. These factors included:

(i) the fact that most candidates (including a number who had previously failed the C.A.P.E.S. at least once) were already at an advanced level from the purely linguistic point of view, i.e. as regards their ability to manipulate the phonological and morpho-syntactic structures of English. The problem clearly lies elsewhere, and indeed many candidates were conscious of this, though without necessarily being able to pinpoint its source exactly.

(ii) Although the candidates' competence in literary criticism was not always satisfactory, there seemed little hope that a course lasting a mere 25 hours could succeed where their degree curriculum had failed over a period of several years.

(iii) There are clear indications in the Juries' Reports that it is at the level of overall expression and of organisation that most candidates fail.

Again, there were several reasons for thinking that this problem was indeed one which could be tackled on the basis of discourse analysis: fundamentally this was because the situation in question is highly structured. Given the limited amount we know about discourse at present, it seems wise to concentrate where possible on the analysis of situations where the parameters are more prominent and possibly fewer in number.

(i) There is very little interaction: in terms of verbal exchange there is, indeed, almost none, the Presentation being a highly ritualised monologue.

(ii) It is possible to specify exactly the times and places in which this type of discourse will occur, as well as the length of the talk.

(iii) The actors in this situation can be identified and their roles are very clear-cut. There is an explicit understanding and acceptance of both roles and situation, which can be summed up as "examination".

(iv) The discourse is restricted as to both topic and content. Moreover, it is one which has already been the subject of a vast amount of explicit and specialised description, so that there exists a framework of meta-concepts and terminology which is available to all actors. Indeed, it is largely the candidates' skill in handing precisely this framework which is being examined.

### *III. Proposed model of discourse*

One of the purposes of this experiment was to apply and elaborate a particular model of discourse. The model is one which has been developed in recent work at the C.R.A.P.E.L., though obviously it also calls on work done elsewhere. This is not the place for detailed theoretical discussion, however, and, for the moment, the model will simply be outlined below with little in the way of justification or exemplification.

Three levels of linguistic organisation are postulated (i) Textual – (ii) Communicative – (iii) Discursive.

(i) *Textual*

At this level we describe the formal patterning of the message-carrying components of a situation, that is, the internal code of linguistic behaviour. This includes the verbal component (phonology, morphology, syntax), the vocal non-verbal component (stress, rhythm, intonation, key) and the non-vocal non-verbal component (kinesics, proxemics, chronemics)

(ii) *Communicative*

At this level we study the communicative value of linguistic acts, what is done with language, its external use (persuading, greeting, defining, inviting, etc.)

(iii) *Discursive level*

At this level we try to account for the linguistic structure of interaction and for the relationships between the linguistic and non-linguistic components of the situation.

It is important to stress that there is no one-to-one relationship between units at different levels. That is, a structure at textual level does not always carry the same communicative function, nor does the same communicative function always occur in the same place in the discursive structure. There are undoubtedly correspondances and preferred positions, but not until much more work has been done will we be able to speak with any confidence on the relationships between, say, syntactic structures and communicative or discursive functions.

As a simple example of the types of distinction being made here, let us take the following passage from the corpus (3/iii/32):

" – I I I mean I do think that a great story or a great work of literature is something which edifies both the intellect and the senses.
– This this is not a great story? *"

At *textual* level, we can describe the second utterance as a single-clause negative sentence with demonstrative pronoun/subject, copula/verb and nominal group/complement, etc.

But at *communicative level,* it is clearly a request for further information for confirmation.

And at *discourse level,* the speaker is marking his intention to allow his interlocutor to keep or regain the floor and is simultaneously signalling interest in the continuation of one particular aspect of the preceding utterance; it is the relative position of his own utterance, including as it does textual repetition, which enables us to interpret it in this way.

It is obvious that the real-life situation in question, the C.A.P.E.S. "Présentation", poses a number of knotty problems, since it does *not* fit neatly into these theoretical slots. It is perhaps worth mentioning some of these problems, since they have a direct bearing on the various pedagogical strategies and materials which have been developed.

(i) The "Présentation" is an example of double-based discourse, i.e. we have both a story text/discourse and a "Présentation" text/discourse. It is precisely these intermeshing relationships which provide us with the most difficult demarcation problems. There is obviously a sense in which almost the whole of the "Présentation" is meta comment on the story discourse. Yet the "Présentation" includes many utterances which have a separate communicative value within the presentation discourse itself. A very simple example of this would be (1/ii/35)

> "And although she paid for the snake and said she would return but she never did come back and er it left the scientist in quite a mental turmoil – er i-it was just it was, I enjoyed it very much it was – it was shocking."

This is metacomment on the story, but it is also "reporting" and "expressing personal opinion". One solution would be to say that since metacomment is common to all "Présentation" discourse utterances, it can be regarded as redundant, but even if that is theoretically justifiable it is hardly rewarding from a pedagogical point of view.

* For a more detailed discussion of this problem, see Heddesheimer, C., "Notes sur l'expression de l'assentiment et de la confirmation en anglais", *Mélanges Pédagogiques,* (1975) C.R.A.P.E.L., Université de Nancy II.

(iii) In this situation a wide range of textual media co-exist: written (the story), spoken prose (the prepared part of the Presentation, based on the candidates' notes) and spontaneous speech. Now the theoretical model which has been outlined above was developed for the description of spontaneous speech; the attempt to use it over a wider range brought out more clearly both at the theoretical and the pedagogical levels the importance of distinguishing between discourse structure described in terms of *interaction* and discourse structure described in terms of *propositional content.*

(iii) There already exists a traditional and highly elaborate series of meta-terms and concepts for the discussion of literature. Although these are by no means always satisfactory since they are often poorly defined, ambiguous and overlapping, pedagogical priorities make their use obligatory.

*IV. Corpus*

A *sine qua non* for discourse analysis is the collection of a corpus of relevant recordings for observation. This can be notoriously difficult despite the seemingly infinite wealth of raw materials by which we are surrounded. As it does not seem probable that permission will be forthcoming to record authentic "Présentations", it was necessary to film simulations. For pedagogical reasons, native speakers were used as "candidates": there were five of them, all "lecteurs/lectrices" at the University.

The simulations were filmed in the C.R.A.P.E.L. TV Studios in a single morning. The transcriptions of two of them are to be found in Appendix B.

As a first attempt the simulations were judged to be no more than adequate: the relationship between "candidates" and "jury" was found to be too informal by experienced viewers, and the "jury" interposed an occasional question which is not normal, any questions being kept until the candidate has finished his "Présentation". There were two further disadvantages in this pilot study: first, the candidates were not skilled performers and received no training or preparation (other than a briefing) for the "examination". Secondly, the corpus is very limited, the total length being under an hour; there are practical reasons for this – the type of analysis is both slow and laborious and is itself only a preliminary to actual materials preparation and instruction.

In general, however, it was felt that the main problems posed by the experiment were well-represented in this corpus, so that this pilot study will serve as a good preparation for more extended analysis and experimentation

in the next two years. Of course, the pilot-study analysis was carried out on the corpus as it exists, warts and all, rather than running the risk of an inconsistent approach.

### *V. Analysis of the Simulations*

#### *(i) Transcriptions*

In order to facilitate the analysis of the simulations, complete transcriptions of the verbal component were first made. Two examples are to be found in Appendix B. No attempt was made to clean up errors of performance, and pauses, hesitations and changes in key are marked, but a phonemic script was not used, as it was hoped that the transcriptions might be of some immediate use to the students.

As yet, no detailed attempt has been made to notate or describe the various non-verbal phenomena (facial expression, gesture, posture, intonation, etc.) although the role of such phenomena in discourse analysis has been recognised*. Informal reference was often made to such matters during the course and some features such as breath-control and stance were taken for slightly more detailed consideration, with the students contributing a great deal on the basis of their own experience as teachers. This area was found to be particularly rich in unconscious assumptions: for example, students were convinced, probably wrongly, that any gesture would be penalised, and a suggestion that they should meet the gaze of individual members of the Jury was greeted with a mixture of fear and hilarity. On the other hand, it would seem that they are right in thinking that hesitation phenomena are frowned upon: in this at least, a far more polished performance is expected from the candidates than would be produced in fact by most native speakers.

*Materials:*

It should perhaps be emphasised that, up to now at least, it is the raw materials of the simulations – videorecordings plus transcriptions – which have formed the most important pedagogical materials provided to the students. The video recordings were available in the T.V. section of the "Sono-vidéothèque" which the C.R.A.P.E.L. has established in the Faculty of Letters. Students are able to view these simulations as many times as they wish: about half the number of students regularly attending the course did so during the first half of the course. Other materials are mentioned below.

* For a more detailed discussion, see Riley, P., "A model for the integration of kinesics in discourse analysis", paper to the AILA Congress, Stuttgart, September 1975.

*(ii) Procedure*

The analysis was carried out in three stages, each corresponding to a level in the theoretical model: (a) Textual (b) Communicative (c) Discursive.

*(a) Textual analysis*

*Method:* With the aid of the transcriptions, a lexical and collocational concordance was produced. This fundamentally simple, though lengthy and laborious process involves recording every occurrence of every lexical item. Entries are then filed in alphabetical order, so that identical items are grouped. In order to give collocational validity, each item was recorded in context, though obviously the demarcation of the context was sometimes a matter of intuition.

*Materials:* The pedagogical materials produced for this level were extremely crude, consisting merely of a selection from the concordance. This took the form, then, of a list of items, each presented in context and all derived from the simulations. A specimen page is given as Appendix C. This list was intended to serve students as both a lexicon and a phrase-book; the selection of items was made on a mixture of pedagogical, literary and statistical criteria (the most useful and the most frequent).

A number of ways of using this material were suggested to the students, mostly aimed at complete familiarity with and structural mastery of the contents. For example, students were shown how to play "dove-tailing" taking any one item and linking it with any other from the following page. The mellifluous and pretentious twaddle which results has little to do with literary criticism, but the exercise does encourage a high degree of manipulative skill and also favours retention.

It is difficult to judge the value of the material to the students, partly because it is too early, partly because many of the students themselves identify all their linguistic problems as being ones of "vocabulary", "grammar", and "idiom", whereas many of them are in fact communicative and discursive. For the moment, all one can say is that the list goes part of the way to meeting what is at least a strongly-felt need: nonetheless, it is at this level that the relatively limited nature of the corpus is most obvious, and from the pedagogical point of view, there are arguments in favour of extending the analysis to skilled performances such as broadcast book-reviews, and even of written materials.

(Students are also able to follow a language laboratory course which aims at improving their performance at this level, but in the pilot study at least the materials used there have not been directly related to the experiment.)

*(b) Communicative analysis*

An attempt has been made to identify and define those types of communicative act which are most characteristic of the "Présentation". This is *not* to say that communicative acts are to be defined situationally, although there is a clear tendency for certain types of act to occur more frequently than others in certain types of situation. Indeed, it is the existence of such privileges of occurrence which make an analysis worth while, since it will provide the basis for any pedagogical materials.

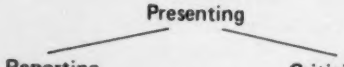
By "communicative function", we mean the illocutionary force of an utterance, as specified by its linguistic and situational context, independant of its syntactic structure and propcsitional content.*

*Method:* The analysis of the corpus in terms of communicative functions was carried out as follows:

(i) First, the existence of a particular communicative function was posited, on the basis of 1. Experience and work done previously, 2. Knowledge of the "Présentation", or 3. Intuition.
(ii) Then as many utterances as possible which seemed to fall within the category postulated were collected;
(iii) The suitability of this communicative category would then be re-examined in the light of its relationships with other categories, its frequency of occurrence, the utility of the "label" chosen for it, and so on.

Validity, simplicity and replicability were the ideals aimed at, but in a first attempt it would have been most surprising to find them attained. It has not been possible so far to draw clear-cut distinctions between many of the categories: however, pedagogically speaking, it is probably more important that the various functions should be given names which are readily understood than that there should be no overlapping between them.

The communicative functions subsumed by the major category "Presenting" were found to fall into two main sub-categories *Reporting* and *Criticising,* with a strong tendency to occur in that order:




(Fig. I)

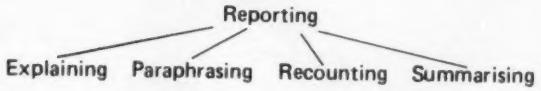
* See Holec, H., "L'illocution de points problématiques et méthodologie", *Mélanges Pédagogiques,* C.R.A.P.E.L., Université de Nancy II.

There is nothing surprising in this, indeed it is a clear reflection of the Jury's recommendation that the candidates should first summarise their story and then discuss it. Looking ahead for a moment, this gives us an indication of the overall correspondences between "Présentation" discourse structure and communicative structure:

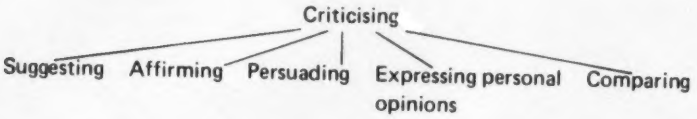
| Discourse level | Summary | Discussion |
|---|---|---|
| Communicative level | Reporting | Criticising |

(Fig. II)

To return to the categorisation of the communicative acts; "Reporting" is being provisionally treated under four headings and "Criticising" under five:




(Fig. III)




(Fig. IV)

*Materials:* Students were first encouraged to practice "Présentations" privately in *French*. This technique of *sensibilisation* was aimed at making them aware of the various communicative functions which they would need to master in English to become competent "Presenters". Having identified a long list of functions, they then searched through the corpus to see if and how a native speaker had dealt with particular problems; they also made their own suggestions, of course, which were considered by native speakers. At the time of writing, the first of a series of handouts, each dealing with a specific function as given in the analysis above, has just been distributed (For an example see Appendix D) and a number of practice presentations in English

have been held. These have all been recorded, and students are provided with a cassette copy of their recording, as well as a written, individual evaluation and criticism of their performance, with particular emphasis being placed at present on communicative competence.

Although the students claim to find the distinctions schematised in Figs. I–IV useful, it must be confessed that to the linguist they seem shakey in the extreme. Apart from the obvious objections concerning overlapping and lack of definition, it will be seen that the Reporting functions differ from the Criticising functions in one very important way: they are all defined in terms of the techniques for the transference of propositional content from the story text/discourse to the "presentation" text/discourse, which is certainly not true of the Criticising functions. Either we are dealing here with two very different kinds of communicative act, or one of the two is not really worthy of the name. One might argue that the provenance of the propositional content is not really relevant in communicative analysis (though this would not be very helpful pedagogically, as the devices indicated by the label "Reporting" would still be necessary to the students).

This would be tantamount to accepting that in certain types of discourse the distinction between Discursive and Communicative acts is in some sense neutralized, which does in fact seem to be the case. It is the complexity of the Presentation situation which throws this into relief. There seem to be two separate reasons, both related to situational features:

(i) The minimal amount of interaction between the participants. Is it possible to talk about communicative activity, a series of communicative acts, when there is so little interchange?

(ii) The tendency for certain features of written discourse to dominate the organisation of the Presentation, in particular the serial or "logical" ordering of the propositional content.

Taken together, these two points afford an insight which is of general interest, namely, that as we go from discourse which contains a high degree of interaction to that which does not, we find that the organisational effect of the propositional content increases. Other related considerations are the degree of spontaneity and the medium: this state of affairs can be crudely schematised thus:

(Fig. V)

A few subsidiary points remain to be made:

(i) Throughout the "Présentation", modulation* plays an increasingly important role, as one goes from "objective" reporting to "subjective" expression of opinion. Indeed the virtual absence of the need to modulate the Reporting functions is one of their most useful distinguishing characteristics. (Again, it throws doubt on their "communicative" value.) Pedagogically, this is crucial; a candidate who is tentative about the basic narrative details of the story is likely simply to be considered uncertain while a candidate who is too categorical in his opinion will probably only antagonise his audience.

(ii) What might at first seem to be two of the most frequent communicative functions – "quoting" and "exemplifying" cannot in fact be handled as such, since one quotes and exemplifies for a purpose and it is this purpose which determines the communicative function in question. This is, of course, a purely theoretical objection: in point of fact the materials (handouts) developed from the corpus on "Quoting" (see Appendix E) and "Exemplifying" seem to be very useful to the students.

(iii) Certain functions such as Correcting, may occur freely.

*(c) Discourse analysis*

Most recent work in discourse analysis has concentrated on what may be called *interactional tactics,* i.e. utterances classed as "elicitations", "re-

* See Roussel, F., "The modulation of discursive functions", *Mélanges Pédagogiques,* 1974, C.R.A.P.E.L., Université de Nancy II.

sponses", etc. according to their relative distribution and privileges of occurrence*. From what has been said above, it will be clear that such a model is inadequate for the description of the "Présentation", since discourse acts are defined in interactional terms and there is almost no interaction in the corpus (and even less in the actual examinations) – this would probably be the case for most other forms of prepared monologue, written discourse, etc. In other words, the degree of interactional exchange is so reduced that it has very little formative influence on the discourse structure; instead, it is the ordering of the propositional content which is the most important single factor in the organisation of this type of discourse.

It remained, then, to identify the content categories in terms of which this particular type of discourse is structured. From the point of view of the pure linguist this may present a wide range of options, but given the pedagogical priorities of this experiment, there was no choice; the traditional literary-critical terms such as plot, theme, character, tone, effect, simply cannot be replaced by a new terminology. The candidate would be accused of jargon and would not be understood, to say nothing of the loss of the considerable rhetorical insights which the traditional terms offer. And indeed there is not the slightest reason for thinking that a new terminology would improve the level of literary criticism of the "Présentation" performance.

*Method:* Discourse acts can be described both in terms of interactional tactics and of content categories, although usually one or the other will be dominant. In this case it is the content categories which are the more important, and very few varieties of interactional tactic were found; these included Salutation, Elicitation, Response, Presentation.

The content categories were culled from works of literary criticism and from the corpus itself. They included: plot, theme, narrative, character, characterisation, setting, conflict, motivation, theme, style, point of view, effect, tone. Only two non-traditional terms were regularly adopted (*Nomination* and *Discursive Performative*) once the corpus had been searched.

The simulations were analysed according to both sets of categories (an example is to be found in Appendix F) to see if there were any privileged sequences. Attention was also paid to the various comments included in the reports concerning the Juries' expectations, what they felt should be the ordering of a well-constructed "Présentation". Ideally, the aim would be to find a framework or grid of content categories which the candidate could apply to any short story.

* See, for example, Sinclair, T. and Coulthard, M., *Towards an analysis of discourse*, 1975, C.U.

From both the simulations and the reports, the dichotomy between 1) Summary, 2) Discussion came over clearly, and we can see a clear preference for the sequences

1) *Summary*

| | | |
|---|---|---|
| (i) | Salutation | (eg. 2/i/1) |
| (ii) | Nomination | (eg. 5/i/3) |
| (iii) | Characters | (eg. 4/i/6) |
| (iv) | Characterisation | (eg. 1/i/8) |
| (v) | Setting | |
| | a) physical | (eg. 2/i/44) |
| | b) situational | (eg. 2/i/45) |
| (vi) | Narrative events | (eg. 3/i/45) |

2) *Discussion*

| | | |
|---|---|---|
| (i) | Narrative structure | (eg. 2/i/36) |
| (ii) | Theme | (eg. 1/ii/14) |
| (iii) | Point of view | (eg. 5/ii/7) |
| (iv) | Style | (eg. 3/iii/15) |
| (v) | Tone | (eg. 1/i/36) |
| (vi) | Effect | (eg. 4/ii/20) |

Although many important content categories remain unplaced, this gives us a useful grid, since it enables us to give the student a suggested order, an extremely valuable tool under examination conditions. Obviously, such a list must be handled with discretion and not imposed mechanically; but it can at least be regarded as a progression to be followed unless there is good reason to do otherwise.

Students have just been introduced to this framework and have been invited to apply it to a number of short stories. The only immediately obvious change has been in the time which they feel is necessary to prepare their "Présentations", although as this seems common to those who follow the framework in every detail and those who seem almost to ignore it, this may simply illustrate its value as a mnemonic list rather than as a structure as such.

***Materials:*** a handout listing the "characteristics of the short story" was used to introduce the students to the most common literary-critical concepts relevant to the genre. The tele-recorded simulations and transcriptions were taken for classroom discussion: students were invited to re-order the simulation presentations in various ways and to consider the results.

Of the two discourse terms which had to be added to the traditional vocabulary of literary discussion, the first, *"Nomination"*, simply covers the giving of the title and author of the story. The second, *"Discursive Performative"*, is more complex and more interesting; it is used to describe the function of such items as the following:

1) "towards the end you realise that something is not quite right with er the characters and the action that's going on" (1/i/38)
2) "Erm it's the theme of water er running water erm which I'll come to well in fact I'll come to as I talk about the structure of the story", (2/i/38).

In such cases, reference is being made to the organisation of the discourse itself, either in terms of the speaker's awareness of the structure of the story discourse or in terms of his manipulation of the presentation discourse. Given the complexity of the situation, it is not surprising that speakers often find it necessary to refer to earlier parts of the discourse ("as I said") or to later parts (cf. 2) above). Indeed, this has been found to be a point of major importance and difficulty for the students and essential to what can only be called their *discursive competence*, i.e. the ability to organise and articulate the constituent content categories of their discourse in a comprehensible and acceptable way.

It is significant, too, that discursive performative should occur so frequently in this type of discourse, since they are, as it were, extreme examples of a fusion between communicative and discursive functions. It might even be preferable to say that they have no communicative value at all. This would be a further warning of the danger of describing linguistic structure in terms of "levels", since such models tend to impose a hierarchical ordering willy-nilly on the observer. In this case, it makes it seem that all textual phenomena must be related to discourse phenomena via the communicative level.

↑ Discursive level
| Communicative level
↓ Textual level

In fact as the existence of discursive performatives show, it is quite possible for textual items to have a discursive function without having a separate communicative function; a state of affairs which would be better diagrammed thus

*PLAN OF COURSE*

***Weeks***

| | |
|---|---|
| 1–4 | Stories taken for general discussion with students. List of critical and linguistic terms and problems drawn up. *Sensibilisation* |
| 5–6 | Two formal lectures on "Characteristics of the Short Story" aimed at introducing students to fundamental literary-critical terms and concepts. |
| 7–11 | Each of the five simulations (See Appendix B for sample transcriptions and stories) taken in turn for detailed discussion and criticism. |
| 12 | Textual level; the list of words and phrases (See Appendix C) distributed, possible uses discussed.<br>(First of separate "practice sessions" where students give "Présentations" which are recorded and analysed. These continue until end of course.) |
| 13–14 | Communicative level. Students invited to try to identify their needs in terms of communicative functions. List drawn up. Handouts on particular functions prepared and studied in class (– this will continue to take up part of each class for most of the rest of the year) (See Appendix D). |
| 15–25 | Discursive level: on the basis of their own experience, the simulations and the recommendations of the Juries, students help construct a framework for the organisation of a "Présentation", which is then applied to a number of stories. |

**Appendix A**

## *CAPES – EPREUVES ORALES*

Durée de l'épreuve: 1 heure. Durée de la préparation: 2h30
Un dictionnaire unilingue est mis à la disposition des candidats.

*Préparation de la nouvelle*

Chacun connaît les sentiments des candidats quand ils se présentent au jury pour cette première épreuve orale. Qu'ils n'oublient pas cependant qu'ils sont en représentation. Le jury ne les jugera pas sur une entrée réussie mais ils doivent employer les premières minutes à surmonter leur trac, contrôler leur voix, en choisir le volume suivant l'acoustique de la salle, détendre les muscles du cou et des bras, poser leur regard ailleurs que sur leurs notes. Trop de candidats partent battus et présentent jusqu'à leur sortie une silhouette recroquevillée d'où sort une voix étranglée. Il faut donc profiter de toutes les occasions pour s'entraîner à "répéter" cet oral pendant l'année de préparation.

+ Comment présenter la nouvelle? Tâchons d'apporter quelques précisions aux conseils – souvent mal suivis – donnés par écrit aux candidats la veille de leur oral.

+ Après une ou deux lectures de la nouvelle, il faut que le candidat sache en sentir et en définir le genre et le ton. Trop souvent un divertissement est pris pour une tragédie – comment un angliciste peut-il rester ainsi fermé à l'humour? – parfois, en revanche, dans un texte dont l'intérêt est avant tout documentaire, le plus simple fait, la plus petite anecdote deviennent d'effarants symboles. Etre capable de sentir le ton d'une nouvelle est donc nécessaire et montre d'emblée si le candidat a su vraiment comprendre le style de la nouvelle.

+ Ensuite, rien n'empêche d'appliquer la grille classique (time, place, characters, main interest) sur la nouvelle à condition de ne pas vouloir en remplir toutes les cases pour tomber par exemple dans les remarques superflues du genre: "the plot? there is no plot".

+ On attend du résumé factuel qu'il soit précis et concis, qu'il évite les erreurs sur le lieu et l'époque et les contresens trop fréquents sur le dénouement.

+ Même s'il est logique d'étudier la manière plus en détail pendant le commentaire, une présentation est incomplète qui ne comprend pas des remarques critiques sur l'art de la nouvelle proposée et un jugement personnel sur la réussite ou l'échec de l'auteur. Toutes les remarques sont acceptables, tous les jugements bienvenus dès qu'ils sont présentés avec conviction et

solidement étayés. Il ne faut pas croire qu'une connaissance de l'auteur aide toujours les candidats qui ont alors tendance à plaquer sur la nouvelle des idées préconçues mais on peut s'étonner que des nouvelles où se retrouvent les thèmes et la manière habituels d'un écrivain célèbre soient parfois si mal comprises. Il faut se méfier des comparaisons imprécises ou mal fondées avec d'autres arts: le cinéma et le théâtre en particulier, ou avec des oeuvres d'écrivains de toute époque et de toute nationalité.

+ Il faut se garder du jargon. Cette année – est-ce à cause de Marryat? – chaque auteur semble devoir être "omniscient" – même "discrètement" (sic).

+ Il semble que la moyenne des candidats pour cette partie de l'oral ne dépasse pas 7/20. Qu'ajouter? Répétons que cette épreuve ne s'improvise pas. Il faut s'y exercer souvent en préparant en temps limité – une petite heure – la présentation de nouvelles variées d'une dizaine de pages. Ainsi, le jour de l'oral, le candidat peut-il espérer aborder la nouvelle proposée, bien armé et sans panoplie passe-partout.

## *EPREUVES ORALES*

Durée de l'épreuve: 1 heure – durée de la préparation: 2heures 30
Un dictionnaire unilingue est mis à la disposition des candidats

*Présentation de la nouvelle*

Les premières minutes de l'épreuve orale sont consacrées à un exercice n'offrant théoriquement pas de grandes difficultés et pouvant faire l'objet d'un entraînement régulier au cours de l'année de préparation.

Le candidat doit présenter une oeuvre littéraire que le jury connaît mais dont il faut savoir qu'elle n'appelle pas une approche ou un traitement exclusifs.

Le travail pourra toutefois être raisonnablement divisé en deux temps: d'abord on pourra résumer un récit déjà très court sans doute (environ 10 pages) en le simplifiant ou en le clarifiant, ce qui est souvent nécessaire lorsqu'il est ambigu, énigmatique ou sensationnel. Le candidat racontera donc dans son propre anglais ce qu'il a compris et ce qu'il aimerait faire comprendre. Le fait littéraire ainsi réduit à un exposé assez neutre (de qui s'agit-il? où se trouve-t-on? que se passe-t-il? ) pourra être reconsidéré dans un deuxième temps, pour un commentaire global de l'oeuvre, où le genre, le ton et la manière seront définis, ainsi que le contexte idéologique (histoire, littérature, société) lorsque cela s'impose ou que cela est possible.

Mais il est important de ne pas oublier que la nouvelle (ou le conte) sont des genres très particuliers devant être étudiés en fonction de leurs lois et de leurs "mécanismes" propres, et non comme de la "littérature en soi". Certaines considérations techniques sur les procédés utilisés par l'auteur s'imposent évidemment (modes de construction, de narration, rapports entre histoire et récit, etc.) ainsi qu'une appréciation du sens, de la portée et de la valeur de l'oeuvre. Il s'agit donc de la partie critique de l'exposé. Et si le jury peut être parfois et bien normalement d'un avis différent de celui du candidat quant à l'évaluation des mérites d'une nouvelle, il s'attendra en revanche à une juste reconnaissance des éléments essentiels constituant la nature et le ton de l'oeuvre. Sans vouloir schématiser à l'extrême, on pourra souhaiter voir apparaître comme distinctes des notions telles que humour, ironie, tragique, mélodrame, fantastique, merveilleux, etc. etc. Les erreurs très fréquentes à cet égard sont dues sans doute parfois à un manque de sérénité bien compréhensible, mais aussi à une lecture trop hâtive du texte, et à une préparation insuffisante au cours de l'année. Il faut avoir lu beacoup de nouvelles et de contes (il en existe de nombreux recueils) et avoir réfléchi quelque peu sur les aspects techniques et thématiques propres à ce type d'oeuvre. Ainsi, le moment venu, tout ne devrait pas être objet de surprise réelle ou feinte. Il semble que le caractère précis et normalisé du genre littéraire qui sert de base à l'examen soit un avantage non négligeable pour le candidat qui veut préparer efficacement cette partie initiale, donc importante de son épreuve d'oral.

**Appendix B**

*SHORT STORY*

*Oral Examination Simulation (3)*
*THE OTHER MARGARET by Lionel Trilling*
(S. Gardiner, P. Riley)

PR. Well Miss Gardiner, I'd like you to begin simply by telling me the name of your story and the author, please.

SG. Well this is an American story by er Lionel Trilling that's called "The Other Margaret".

PR. The Other Margaret

SG. Yes.

PR. Good.

SG. Erm . . . I thought this was a fairly complex story, so in order to – find an easy way into it for both of us I thought I might read out er a few lines erm which I consider to be one of the key passages, about this story.

Erm "For Elwyn, an illumination, but a dark illumination was thrown around a matter that concerned them. It seemed to him, not suddenly for it had been advancing in his mind for some hours now, that in the aspect of his knowledge of death all men were equal in their responsibility. Exemption was not given by age or youth or sex or colour or condition of life."

Erm, as I said, this passage seems to me to er – be a statement of the main theme which is the the theme of man's responsibility for his own actions, particularly in the face of death. And death in this story is seen to be the great erm the great equaliser, the great neutraliser of all men. (Cough). Erm, it's not an original theme by any manner of means, it has been treated in many different ways throughout the centuries because it is one of the central pre-occupations of mankind, but I think the central interest of the story is how Trilling actually treats this theme (cough).

He treats it in a variety of different ways erm – the er the story or the narration is of not of primary importance. There is a sequence of events which is traceable, but rather than being an end in themselves, they tend to serve rather as a means to an end, as a kind of a framework within which he – he elaborates a fairly complex and intricate network of the various elements which er which come together in within the er within the overall theme of er man's responsability towards himself.

PR. Yes.

SG. The story, as I said, is er is brief. It takes place within a few hours of one day, from early evening until after dinnertime, er. It concerns the protagonist, a man called Stephen Elwyn, who at the beginning of the story er is in an art shop buying, actually in the process of purchasing a picture which he has had framed. Er, the picture of one is one of Roualt's *Kings*, which I'll like to come back to later on. He goes home in the bus er with the with painting wrapped up in brown paper, it's in New York, by the way, comes home and er the rest of the story is concerned with the family situation of which he forms a part. The erm question of "The Other Margaret" is brought up once he arrived home. Margaret number one is Margaret Elwyn, his thirteen year-old daughter. The "other Margaret" is their coloured maid, with whom they seem to have had some trouble, she doesn't

turn up or she turns up late and she's antagonistic towards the wife and er she breaks things and the only things that she breaks are very expensive and valuable things. Erm.

Erm the er – the daughter informs her father of two presents which she has got for her mother's birthday, and she asks the father to come and look at them. One of them is a present which the daughter has made herself, it's a big er ceramic lamb, which is seen to be something of a self-portrait of the daughter. Inevitably, at the end of the story, the maid breaks the the lamb.

PR. Ah yes.

SG. And there is a strong implication that she's done it deliberately, as part of this antagonism towards the family in general and towards the wife in particular (sigh). That is the story, as I've said, it's not of primary importance, as it ser- it serves as a framework within which Trilling (cough) – Trilling builds up a kind of a dramatic situation in which he deals with the problem of responsibility. Stephen Elwyn (cough) through whom we follow the sequence of events, and through whose eyes we see both the other characters and the development of the situation, Stephen Elwyn is aware of this question of responsibility, it is a it is a preoccupation of his, has been for some time, since he was at school in fact because he does remember a sentence which his teacher had uttered one day from an essay by William Hazlitt, and it goes something the – the quotation is something like "No young man believes he shall ever die", and it's from an essay on the immortality of youth, the the er the way that young people – consider themselves as being immortal virtually because the question of death never occurs to them.

PR. Quite.

SG. Whereas, in a man of S. Elwyn's age, i.e.; a man in his forties, the question of death is a fairly heavy one.

PR. Mm yes.

SG. Erm now he is aware of this partly through the quotation, partly through his own erm attitude to his own conscious attitude towards life. He's preoccupied with the element of responsibility, partly because as well as being a burden upon man I mean the whole responsibility of a man's actions and his the the responsibility for an individual's moral life is thrown right back on that individual therefore it becomes a burden, it's something that's difficult to cope with and it's not something that's often resolved not easily overcome because – especially in the twentieth century, and this story falls very squarely within the twentieth century tradition. The hero is

gone th there is no the the heroic age is is past and man is no longer a hero he's just an ordinary, inadequate, worrying perplexed and and er anxious little soul who who er who is faced with these problems but who doesn't have the qualities er embodied in the traditional heroic character, therefore things are seen as a an an unsurmountable dilemma almost. (sigh)

So he is concerned with the the – the burden of responsibility and also the question of where this responsibility comes from, how the notion of responsibility arises. On the one hand, he believes that a man is or is not responsible for his actions according to his background and environment. He states specifically not long after the beginning of the story that his er genteel upbringing and his good education make him responsible for his acts. Now in direct contrast to this, the "other Margaret" i.e. Margaret the maid is seen by the daughter as being not responsible, because of the disadvantageous social life and upbringing that she has had.

PR. Mm is this why she breaks the the lamb? The maid?

SG. ––– well, we are never given we are never's- don't see this incident from the maid's point of view. We see it from the husband's point of view and from the daughter's point of view, because she is tne one who states that the maid did it deliberately, and the parents particularly the husband try to console the maid by saying "Oh, it doesn't matter, it's it's not serious", and to console the daughter who is er really quite upset by this w- by the very nature of responsibility and by the fact that the maid is seen to be not responsible we can't ever we couldn't know whether or not she deliberately broke the vase for that the lamb for that reason.

PR. Yes.

SG Erm – the end of the story is – a fairly er a fairly solid paragraph in which the the husband has tried and failed to console his daughter. And the question of the the burden of responsibility and the inad- his inadequacy in dealing with it is very clearly stated in at the end of the last sentence when he says erm vis-à-vis his daughter "stroking her burrowing head and her heaving back, quite unable, whatever he might have hoped and wanted, to give her any better help than that."

Erm – er his inadequate, he's he can't overcome this this sense of his own responsibility towards his daughter and er elsewhere in the story there's also the element of the daughter's growing responsibility towards towards her own moral life.

PR. Yes, of course, Trilling is also very well known as a critic

SG. Yes, uh-uh.

PR. Did you feel that there was any common ground between the story and his criticism at all?

SG. Erm – yes, I think erm – I think the question of er er the individual's authenticity er is is very fairly clearly stated in this story. The the effort by an individual to be authentic, to live an authentic moral life according to whatever set of principles he cares to adopt, but the burden of that life constantly weighs him down and er because of er because of er because of the very fact that h- so much of the responsibility is thrown back on him – erm – he has only his own inner resources to call upon to deal with er dilemmas and difficult situations and er inevitably and quite frequently he feels that these are just no insufficient. But yes, I do see the er from the point from the thematic point of view I do see the tie-in of er Trilling's preoccupations as a critic and his preoccupations as a thinker erm I also see s- similarities in the style which I think is where the story falls down.

PR. Really, for example?

SG. Well I think that – I found the style – of his writing rather laboured – er not particularly evocative and – I think w-what he's tried to do is to appeal almost exclusively to the intellectual capacity of the reader. He has not I think appealed to the er- the sensory edification of the reader.

PR. Mm you found you found the style – dry, academic?

SG. Yes, I did. I found it exceedingly intellectual I found it I wouldn't say dry because he does – obviously his command of the of the language is is fairly very considerable and he does write carefully but perhaps it's the very care which he's taken which er perhaps makes it a little bit too smooth. I mean I find that – he's probably thought it was too easy to use one style, which he uses very successfully as a critic, in a different genre i.e. that of literature. I I I mean I do think that a great story or a great work of literature is something which edifies both the intellect and the senses.

PR. This this is not a great story?

SG. Well, I wouldn't say so because it's exceedingly interesting it's complex it's er very well put together and very well held together erm very intricate network of elements and features which er he has taken a great care in er organising into an interesting organic but it reeks of objectivity.

PR. (Ha Ha)

SG. (Ha ha) Really and erm objectivity is all right in its place but er if only it would keep its place you know just keep to its own place and er – as I say it doesn't appeal to the er it has no emotional appeal.

PR. Well thank you very much. I think we'll move on now to the grammar part of the examination.

SG. Ah.

## *SHORT STORY*

### *Oral Examination Simulation (4)*
### *THE DAUGHTERS OF THE LATE COLONEL by K. Mansfield*
(C. Hardy – P. Riley)

PR. Right Miss Hardy, well I'd like you to begin simply by telling me the title and the author of the story you're going to talk to us about.

CH. Well, the story I've chosen is "The Daughters of the Late Colonel" by Katherine Mansfield – erm I think in this story we can pick out a general theme an attitude that is common to most of Katherine Mansfield's stories, that is she doesn't exactly treat a certain dramatic event but she rather tends to pick out er people's reactions to an event that has already happened, erm. In this case it's the death of the Colonel, the father of the two daughters who are portrayed, Josephine and Constantia erm the story opens a week after the Colonel has already died er so the daughters have got over the initial shock of the death and we now have er a portrayal of their reactions er after this week erm in fact I think "reaction" is the wrong word to use because they don't really react, they they're still in a state of shock they can't really believe that father has died erm – death obviously then is the principal theme I would say although it's it's never really referred to directly all the way through we have these sort of little euphemisms erm the Colonel had obviously been ill for a long time before he died and the strain had lingered er he's obviously been a very tyrannical father erm so his death is referred to as "the strain" they say "the strain was over" as o-opposed to "father has died" erm there's a very amusing little scene in the middle of the story where we see his actual death. The two daughters are called in as he's about to die er and we have the image of the father lying there purple in the face and he just opens one eye and glares them erm I think this has a lot to do with the daughters reaction, they both comment that had he opened just two eyes it would have been so easier to recount to people er Josephine the

elder of the daughters who tends to be more practical and down-to-earth comments on this particularly it's er she that answers all the letters of consolation and she says "Oh how much easier it would have been to say to people 'how we miss our dear father' had he only opened two eyes". Erm the parish priest comes round to visit them and says er "I trust the end was peaceful" and yet both daughters feel that er this one eye that opened was from from peaceful. Erm – I don't really think there's much symbolism in the play in the s- st- short story rather, sorry, except perhaps that the father symbolised a stinting effect on the two girls' lives. I say "girls" because they are portrayed rather as adolescents. The father was such a tyrant that he seems to have stunted their m-mentality in middle adolescence er they even giggle in bed after lights are out talking about their father's death they giggle about it they can't quite accept it erm afterwards when they go into his room wi- they were never allowed into his room when he was alive er they creep in feeling like burglars and almost imagine father's still there in the wardrobe ready to leap out or something – erm er--

PR. You said that er you didn't really feel that there was very much s-symbolism in the story. The where would you say the force, the concentration, the strength of the story lies then rather in the characterisation or or in this amusing tone or?

CH. Yes, the characterisation I think the way we're shown how these girls react or rather fail to react, as I said, to the father's death erm the feeling they have that he has somehow spoilt their whole lives. I refer to them as "girls" all the way through but in fact they are maiden ladies. We realise this when erm their their young nephew Cyril comes to visit he he he frequently comes to tea and this is a rare treat for the the old aunts and er in this in this particular little scene we we realise that they are in fact old maiden ladies yet without this scene you get the impression that they are er adolescent schoolgirls erm the death of the fa- father then then provides a release for them, they're at last free to do just what they want without having this old tyrant thumping his stick but er because they are stunted in this sort of middle adolescent-age they no longer they no longer have the power to make decisions.

PR. Mmm does one get the feeling that it's too late – the death has come too late?

CH. Yes, exactly, yes erm even at they have a young maid, Kate, who is really insolent and bad-mannered but they can't even take the decision to dismiss her. They realise that now that father's dead they

could quite easily dismiss young Kate and prepare their own meals but erm Constantia wants Josephine to do it Josephine wants Constantia to do it and neither will be the first to just make such a simple decision as that.

PR. Yes yes. You said er at the beginning that – this seemed in some ways to be a typical Katherine Mansfield story, how, how is it typical?

CH. Well, as I said, in that she doesn't present one event around which the story is centred, no dramatic nothing happens if you like, it's already happened, the father's already dead we just have these sort of faintly pastel-coloured characterisations almost – built up with little touches, bit like an impressionist picture if you like erm the characters gradually come to life.

PR. Yes

CH. er you know there's no description no physical description and then a mental description, it's just little comments they make, little touches that generally gives an impression of the character – erm –

PR. Did you enjoy the story?

CH. Yes, I really enjoyed it, I found it amusing. The funny little things they say, they way they react er Josephine for example even thinks they perhaps ought to dye their dressing gowns and slippers black because she thinks it's a bit silly, to erm, keep up this appearance of sincerity outside and yet when they're at home you know, appear not to be shocked. I found that very amusing erm. There's quite an amusing scene also with the the old nurse who had nursed father through his illness, who turns out to be quite an old harridan, the girls again don't know how to dismiss her they they know that they no longer need her but they they just don't know how to say it they they've never had to make decisions, it's always been father there saying "Do this, do that, don't do this, don't do that", and well that's it, they're just incapable of making any decis-decision of their own, and one wonders how they're going to make out in fact.

PR. Yes er at the end of the story how is one left to feel about what will happen then?

CH. The end of the story again is quite amusing er one of the sisters starts to speak and the other interrupts her unconsciously and er Josephine the elder says "Well, carry on Constantia, what were you going to say? " and Constantia says "No no, Jug, after you". Neither wants to be the first to say what perhaps was in the back of their minds i.e. "Thank goodness father's dead! ", which is the feeling through the whole story but neither will say it.

PR. Good. Well, thank you very much, I think we'll move on to the grammar part of the examination.

CH. All right.

**Appendix C**

CAREFULLY

he does write carefully but perhaps it's the very care he's taken which makes it a bit too smooth

– 3/iii/27

CENTRAL

but I think the central interest of the story is how Trilling actually treats this theme

– 3/i/21

CENTRE

she doesn't present one event around which the story is centred

4/ii/10

CHARACTERS

his symbolic idea is that the two characters are the hunter and the hunted

– 1/i/32

CHARACTER

The main character is Mr. Lucas and there are three other characters, Ethel.

– 2/i/17

The main character, Mr. Lucas, takes part in a long-coveted and long-awaited trip

– 2/i/45

CHARACTERISATION

We just have these sort of faintly pastel-coloured characterisations built up with little touches, but like an impressionist picture if you like, the characters gradually come to life

– 4/ii/12

IT'S CLEAR THAT

through the story it's more and more clear that he has had some part in the death of his father

– 5/i/22

CLIMAX

it's the confrontation of Mr. Lucas and this shrine which forms the climax of the first part of the story

– 2/ii/16

I'LL COME TO

which I'll come to as I talk about the structure of the story
– 2/i/37

TO COME BACK TO

the picture is one of Rouault's *Kings*, which I'll like to come back to later on
– 3/i/35

COMES THROUGH

that's another thing that comes through right through the story
– 5/ii/3

COME TOGETHER

the various elements which come together within the overall theme
– 3/i/27

COMMAND

obviously his command of the language is very considerable
– 3/iii/26

COMMON TO

an attitude that is common to most of Katherine Mansfield's stories
– 4/i/5

IN COMMON WITH

in common with most other works of fiction
– 2/i/7

COMMON GROUND

Did you feel that there was any common ground between the story and his criticism
– 3/iii/6

IS COMPARED TO

Mr. Lucas is compared to Oedipus and as the title of the story "The Road from Colonus" it er brings in the idea of a comparison between Oedipus and Antigone
2/ii/30

THE COMPARISON WITH

again, the comparison with the Greek myth that Mr. Lucas is removed from his source . . . of earthly happiness
– 2/ii/57

BY COMPARING

the fundamental point that Steinbeck was trying to make by comparing the woman and the scientist with the snake and the rat
– 1/ii/12

COMPLEX

I thought this was a fairly complex story
– 3/i/7

IT CONCERNS

It concerns the protagonist a man called Stephen Elwyn.

– 3/i/32

IS CONCERNED WITH

the rest of the story is concerned with the family situation

3/i/37

CONCISE

it's typical Steinbeck in his wording it's very concise

– 1/ii/22

CONSIDER

a few lines which I consider to be one of the key passages

– 3/i/8

IN CONTRAST

Now in direct contrast to this. . .

– 3/ii/39

CRITIQUE

so it's really a critique of the whole method of psychoanalysis as well

– 5/ii/20

CULMINATING POINT

the pattern of irony which is developed throughout the story reaches its culminating point . . .

– 2/ii/60

DEALS WITH

this short story by Forster deals with a human predicament

– 2/i/7

DECEPTIVE

His tone is very strange it's very matter-of-fact, kind of impersonal and very low-key, in fact and deceptive

– 1/i/37

DENOUEMENT

a slow denouement . . . . in which retrospective action takes place

2/i/40

IS DERIVED FROM

the title of the story is derived from a sort of riddle that he has made up presumably that you know "when, where is an hour only 50 minutes? "

– 5/ii/16

**Appendix D**

*C.A.P.E.S. SHORT STORY*

*Handout I*
*COMPARING*

| | |
|---|---|
| 1/i/17 | then he notices they're 'dusty eyes' and he uses this same er description for the snake's eyes as being dusty and he uses the description "her body was in suspended animation" just she didn't move very much her head kind of moved around like a snake does but other than that she mostly slithered across the floor very quietly |
| 1/ii/22 | it's typical Steinbeck in his wording it's very concise |
| 1/i/26 | the lab itself then becomes a cage |
| 1/i/29 | Dr. Phillips is actually the rat himself is a specimen in his bare cold laboratory |
| 1/i/51 | the woman is the hunter more or less and he is the victim in Steinbeck's symbolic er-- |
| 1/ii/4 | She almost is a snake actually |
| 1/ii/9 | when the rat is killed but at the same time the woman is very- is satiated she has been satisfied too, and er-- her crouching and her weaving and her sighing are very er- snake-like |
| 1/ii/12 | the fundamental point that Steinbeck was trying to make by comparing the wom woman and the scientist with the snake and the rat |
| 1/ii/14 | all sorts of philosophical things such as the man being well just the human rat the human rat and the predatory type thing man as an animal |
| 1/ii/18 | man is is both the hunter and the hunted at the same time |
| 1/ii/20 | does the story seem to be typical of Steinbeck's work in any way to you? Are you familiar with anything else by Steinbeck? |
| 1/ii/24 | the actual kill it's very Steinbeck |
| 1/ii/25 | but the actual er tying together this woman and the snake and the the scientist and the rat is very er strange I've never quite read something like that in a Steinbeck |
| 1/ii/28 | the sudden impact in fact is just er not un-Steinbeck to me it's very rare I find in most of his other works |
| 2/i/7 | in common with most other works of fiction this short story by Forster deals with a human predicament |
| 2/ii/22 | the water in fact becomes a symbol for the life which is er left in him |
| 2/ii/27 | it is significant I think that the background the setting of Greece invites a comparison with Greek myth |

2/ii/30 Mr. Lucas is compared to Oedipus and as the title of the story "The Road from Colonus" it er brings in the idea of a comparison between Oedipus and Antigone

2/ii/34 Oedipus growing old and Ethel, Antigone, taking care and looking after him. However, this particular Oedipus, this particular Mr. Lucas doesn't in fact need taking care of

2/ii/57 again the comparison with the Greek myth, that Mr. Lucas is removed from his source of earthly happiness

3/ii/15 the way that young people – consider themselves as being unmortal virtually because the question of death never occurs to them – whereas in a man of Elwin's age i.e. a man in his 40's the question of death is a fairly heavy one.

3/ii/38 his genteel upbringing and his good education make him responsible for his acts. Now in direct contrast to this the "other Margaret" i.e. Margaret the maid, is seen by the daughter as being not responsible

3/iii/6 Did you feel that there was any common ground between the story and his criticism

3/iii/15 from the thematic point of view I do see the tie in of er Trillings preoccupations as a critic and his preoccupations as a thinker erm I also see similarities, in the style which I think is where the story falls down

4/i/5 an attitude that is common to most of Katherine Mansfield's stories

5/ii/48 he makes a . . . . comparison between tranquilisers and death it's sort of easy there's no problems

**Appendix E**

*C.A.P.E.S. SHORT STORY*

*Handout II*
*QUOTATION*

1/i/7 Dr. Phillips who is very mild scientific in fact Steinbeck uses the term "with preoccupied eyes"

1/i/12 the only other character is a woman, she's only known as "the woman", who comes in and wants to buy a rattlesnake

1/i/16 her eyes are bright when she comes in, then he notices they're "dusty eyes" and he uses this same description for the snake's eyes as being "dusty"

1/i/18 he uses the description "her body was in suspended animation", just she didn't move very much

1/i/35 although it's actually the animals themselves the snake does kill a rat and it's an "emotional bath" for the characters to see this happen

1/ii/31 this one happened to be very brilliantly worded, in fact it's just the wording that he uses, it's very calm but it's so precise and especially the ending in fact . . . he said he often looked for the woman after that but she never returned "and he never saw her again – ever". He just uses "he never saw her again" then dash "ever".

2/ii/11 the main action takes place around this inn, this Grecian "Kahn" it's called in the story

2/ii/41 And they say "yes but you can't stay here, this isn't a pl- you we've got a journey to undertake, we've got to carry on, we've got to go back to the boat at Patras so you can't stay here it won't be good for you to stay here".

2/iii/4 the fact that he could have died in the inn place and that he doesn't is looked upon by Ethel as a "deliverance", I think that's the word she uses

2/iii/10 the irony . . . . is resolved at the end by the juxtaposition of Ethel saying 'oh, it's a deliverance you were saved! Good job I got you out of the inn in time! "

3/i/7 I thought this was a fairly complex story, so in order to find an easy way into it for both of us I thought I might read out a few lines which I consider to be one of the key passages about this story "––" As I said, this passage seems to me to be a statement of the main theme.

3/i/38 The question of "the other Margaret" is brought up once he arrived home . . . the "other Margaret" is their coloured maid

3/ii/11 a sentence which his teacher had uttered one day from an essay by Wm. Hazlitt and it goes something the the quotation is something like "No young man believes he shall ever die" and it's from an essay on the immortality of youth, the way that young people consider themselves as being immortal virtually

3/ii/21 Now he is aware of this partly through the quotation partly through his own attitude

3/ii/37 He states specifically not long after the beginning of the story that his genteel upbringing and his good education makes him responsible for his acts

3/ii/46 the parents, particularly the husband try to console the maid by saying "Oh, it doesn't matter, it's not serious"

3/ii/53 And the question of the burden of responsibility and his inadequacy in dealing with it is very clearly stated in at the end of the last sentence, when he says vis-à-vis his daugher "——"

3/iii/7 I think the question of the "individual's authenticity" is very fairly clearly stated in this story

4/i/14 death obviously then is the principal theme I would say, although it's it's never really referred to directly all the way through we have these sort of little euphemisms . . . his death is referred to as "the strain", they say "the strain was over" as opposed to "father has died".

4/i/23 they both comment that "had he opened just two eyes it would have been so easier to recount to people".

4/i/25 Josephine . . . . comments on this particularly . . . and she says "Oh how much easier it would have been to say to people 'how we miss our dear father' had he only opened two eyes"

4/i/28 the Parish Priest comes round to visit them and says "I trust the end was peaceful"

4/ii/33 One of the sisters starts to speak and the other interrupts her unconsciously and Josephine the elder says "Well, carry on, Constantia, what were you going to say? " and Constantia says "No, no, Jug, after you". And in the end they both say "Well, I'd forgotten what I was going to say".

4/ii/37 Neither wants to be the first to say what perhaps was in the back of their minds i.e. "Thank goodness father is dead! ", which is the feeling through the whole story but neither will say it.

5/i/30 he tries to think of the things that a normal person thinks of like . . . but he thinks he comes back to the "going to bed" "white sheets" and then back again "shrouds"

5/i/38 he feels unworthy almost of being alive he in fact he says "I'm guilty of being alive".

5/ii/5 when the psychologist asks him "What are you thinking? " you know this sort of monotone sort of deep voice he just replies "nothing".

5/ii/15 a riddle that he has made up presumably that you know "when where is an hour has an hour only 50 minutes? in a psychologist's studio".

5/ii/25 the sentences are very often not connected. "I see a birthday cake covered with pink candles. My sister's cake".
covered with pink

5/ii/43 this just finishes the whole image off you know "how can I be sure the room will still be there? "

5/ii/47 as he says you know he makes a reference between tranquilisers a comparison between tranquilisers and and death it's sort of easy

SIMULATION 1 "The Snake" by John Steinbeck T. Ramion: P. Riley

Discourse Analysis

| Page | Line | Interactional tactic | Content category | |
|---|---|---|---|---|
| i | 1 | Elicitation | Nomination | . . . tell me the title |
| | 3 | Response | Nomination | . . . The Snake by John Steinbeck |
| | 7 | Presentation | Narrative structure | . . . the basic story concerns. . . |
| | 7 | Presentation | Character (main) | . . . a Dr. Phillips |
| | 7 | Presentation | Characterisation | . . . who is very mild, scientific |
| | 12 | Presentation | Character (minor) | . . . the only other character is a woman. . . |
| | 13 | Presentation | Narrative events | . . . who comes in and wants to buy a rattlesnake and watch it eat |
| | 14 | Presentation | Symbolism | . . . the woman in fact is the snake |
| | 23 | Presentation | Recounting | . . . he was very shaken by this woman |
| | 26 | Presentation | Symbolism | . . . the lab itself then becomes a cage |
| | 27 | Presentation | Setting | . . . on either side are two canneries, it takes place in California |
| | 29 | Presentation | Symbolism | . . . Dr. Philips is actually the rat himself |
| | 32 | Presentation | Theme | . . . his symbolic idea is that the two characters are the and the hunted |

| | | | | | |
|---|---|---|---|---|---|
| 162 | | 36 | Presentation | Tone | . . . his tone is very strange |
| | | 44 | Elicitation | Narrative events | . . . there were some dramatic events |
| | | 46 | Response | Narrative events | . . . the scientist puts the rat in the cage with the snake |
| | | 50 | Presentation | Point of view | . . . but actually the reader is seeing this too |
| | ii | 1 | Presentation | Recounting | . . . as the snake is weaving towards the rat |
| | | 8 | Presentation | Narrative structure | . . . this is where the impact is it's the climax in fact |
| | | 12 | Elicitation | Symbolism | . . . by comparing the woman and the scientist with the snake and the rat |
| | | 14 | Response | Theme | . . . all sorts of philosophical things |
| | | 20 | Elicitation | Place in oeuvre | . . . typical of Steinbeck's work in any way? |
| | | 22 | Response | Place in oeuvre: | . . . it's typical Steinbeck |
| | | 23 | Response | – style – topics | . . . in his wording. . . talks about nature |
| | | 25 | Response | – symbolism | . . . the actual tying together this woman and the snake |
| | | 27 | Response | – narrative structure | . . . this sudden twist in the story |
| | | 30 | Elicitation | Effect | . . . Did you enjoy the story? |
| | | 31 | Response | Effect | . . . I do enjoy stories |
| | | | | – style –<br>– narrative event<br>– narrative structure | |
| | | 41 | Termination | Discourse performative | . . . I think now we'll move on. . . |